



EDITORIAL

Time again to go another few rounds with the things that screams are made of. I've invited a lynch mob of the great, the near great and the ingrate to guarantee some mighty frights. Why, there's Freddy Krueger listening to his

favorite rock group—The Grateful Dead! And there's Sigourney Weaver dodging and weaving our favorite ALIENS in order to keep from joining the Grateful Dead! To show you can't keep a good alien down, The Invaders From Mars are back again—and this time they win! Anyone for raw flogs? The Cutters may not have won but they do have a winning smile, don't they? Why even the aliens from The Outer Limits have turned up to make the galactic crash bash a real smash! After all, even aliens take a summer vacation! —

Evila

MONSTER
LAND



Water limits..... 11



Protein.....12



Gritters..... 82

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EDITORIAL 2
(Here bite with a smile!)

FANTASY FILMARQUEE.....4
(Keanu comes to Hollywood—in person—and Joe Dante strikes again!)

THE LETTERHEAD..... 8
(It carries in the mail!)

MONSTER GALLERY.....8
(Pin-ups of some classic silvermaster!)

MOVIES PREVIEWED.....11
(The Flight of the Navigator is wondrous to behold!)

FEARBOOK.....12
(FEAR: The class many believed was too horrible to be read!)

TERRORVISION.....17
(Journey from the Inner Mind to The Outer Limits)

CATACOMBS 22
(Jim Rumba sculpts the creatures of legend)

INVADERS FROM MARS.....24
(New wizardry performed on a sci-fi classic)

ALIENS.....30
(Suzanne Weaver is back and the aliens want her!)

CREATURE FEATURE.....34
(The secrets of Freddy Krueger—revealed by Wes Craven!)

CHITTERS 52
(They're mean, but they're here! Let's go behind-the-scenes!)

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FANTASY FILMARQUEE

EYESDROPPING WITH EVIL OR BEHIND THE SCREAM DOOR



SKULL ISLAND—HORRORWOOD

While monster lovers around the country will have to wait until Christmas for a little X-Mas fear from King

Kong Lives, Kong will make a grand entrance at Universal Studios in Hollywood. Even as you read this, Kong is scheduled to make a colossal appearance in all his 30 foot glory as the centerpiece of a \$6.5 million wonder in

one of Hollywood's largest sound stages (160 feet by 160 feet). Visitors will witness Kong's destruction of New York as the tour train passes within 3 feet of the world's largest animated creature. And if you're real lucky, you

might not get eaten! I'm rooting for my favorite alien, though.

ELLIOT MEETS POLTERGEIST

Henry Thomas, *Elm Street*'s favorite extra-terrestrial's best friend, will next be seen in the company of the unseen! *The Spirit Crier* (which may undergo a title change) will accept this summer. Produced by UAA Films, it is directed by Brian Trenchard-Smith from a screenplay by Everette De Roche. Maybe Henry meets E.T.'s ghost?

THE RETURN OF JOE DANTE

Rumors have been creeping around about Joe (Granite) Dante's next film. After exploring for the right project for nearly a year, Joe's both going the comedy route again and reuniting with Steven Spielberg. Spielberg serves as Executive Producer on *Intergalactic*, a sci-fi comedy starring Martin (SCY, *See, Mike Live*) Short. I don't know whether Ed will grimly appear.

STEPHEN KING: AT THE MOVIES

Coming to fill your boo shelves this summer is the first in-depth look at the frightfics based on the glorias of that mighty frightmeister, Stephen King.

At \$9.95, the Signet volume barely contains King's commentary on the films, individual sections revealing the development and production of the feature films and by adaptations, story synopses as well as new interviews with the gruesome directors John Carpenter, David Cronenberg, Tobe Hooper, Rob Reiner, Lewis Teague and George Romero. Also included is an essay by Harlan Ellison.

Jessie Horning's *Stephen King: At The Movies*, while primarily a reference work, is also an entertaining, irreverent look at a decade of fearfilmmaking. There are even detailed chapters on *Maximum Overdrive* and *The Body*!

THE KINDRED

This Fall will witness the release of *The Kindred*. The film stars David All Brooks, Amanda Pays, Rod Stelger and Kim Hunter. The graveyard plot concerns a young scientist who, at his dying mother's request, must confront 'Anthony,' a whizkid created in his mother's laboratory, and which bears inherited characteristics (whatever the

hell that means). Oohhh, pretty scary stuff, eh, kids?

The Kindred is directed by Jeffrey Obrow and Stephen Carpenter (Maybe they're eleventh twins?) from a screenplay by Carpenter, Obrow, John Panney, Joseph Stefano and Earl Ghafari. The menies here have already unleashed terrors such as *The Scars That Gripp'd Blood* and *The Hills Have Eyes II*. And they claim that they don't make time like they used to!

ROBOJOXI

No, it's not a film about the Monsterland robot football team, it's the saga of future war! Instead of the nightmarish clash of huge armies, there is just the clatter of two high tech giant robot warriors which have the ability to reconfigure into any weapon of land, sea or air. Robots go to war!

Directed by Stuart (No Animals) Gordon with special effects by David Allen (Oscar nominated for his stop-motion work in *Young Sherlock Holmes*), this future shock comes from Empire Pictures. They're putting more magic in this one than ever before and buckoff-the-release is sometime in '87.

THE FANTASIES OF 20TH CENTURY FOX

Can the studio responsible for *Alien*, *The Fly*, *Spacecamp* and *Big Trouble in Little China* (all coming out this summer!) really have still more fantastic imagifilms under their collective cloaks? You betcha!

December will see *Project X*, starring Matthew (Wargames) Broderick as a man who befriends an intelligent ape. So what's so unusual about that? Originally the "Project X" name was just a cover for the sci-fi pic until they decided that it was the perfect title!

Menace stars Andrew McCarthy as a young man who falls in love with (no, not an ape!) a department store mannequin (Kim Cattrall) come to life. Sheds of *The Twilight Zone*! I wonder if they both get plastered?

Predator used to be called *Hunter*. It's about a search for a nasty extra-terrestrial hidden in a jungle. Arnold Schwarzenegger leads the force. Someone has to handle illegal aliens! Carl Weathers dons his Rocky-sized boxing gloves to put in an appearance. John McTiernan directs from a terror tale told by James E. Thomas and John

C. Thomas. Thomas&Thomas—sounds like a legal bloodsucking firm, maybe they'll make Arnold Squirm!

Both mennequins and *Predators* should stalk a theatre near you in '87.

ESCAPES

Now filming for Home Video is the second batch of *Escapes*, an anthology of five original stories in the terror tradition of *Amazing Stories* and *Alfred Hitchcock Presents*. Written and directed by David Steensland, the host is fright king Vincent Price!

FILMS IN THE FUTURE

There's a lot of bizarre people with bizarre ideas from *Monsterland* loose out here in Hollywood—and somebody went and gave them money and a film crew!

For example, there's *Psyches in Love*! Sounds like a meeting of the Norman Bates fan club. Produced by Generic Films in Hartford, Conn., it's set to star Carmine Capobianco, Debi Dillebeault, Frank Stewart and Caprice Wilder. Why, I've been waiting for years to see them in a semi-motion picture! Do you really care who wrote this?

Another strange notion surfaces over at Cannon Films. They've decided to remake *A Journey to the Center of the Earth* (to be directed and written for the screen by Rusty Lamoreaux—I have to be careful, I almost spelled that Rusty Lamoreaux). This begs the question, who's career will be sacrificed by taking the parts? Remaking this runs into the same brick wall that remaking *20,000 Leagues Under the Sea* would run into—James Mason (who starred in both '50s classics). He's dead and refuses to film and no other actor can hope to do what he did so well.

Vincent Price, who's been brightening people for nearly 50 years, is back in *Fren A Whisper To A Scream*. He's always interesting and makes a great dail! The producers of the Dr. Phibes movies have the nerve to talk about a new entry—without Vincent. Sacrilege! Would anyone wake up screaming in the middle of the night if Dr. Phibes is played by an imposter? The theatres offering up this will be real ghost towns. No—cancel that, the apes said they aren't going either.

See you in your screams!

—Evelyn

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article an issue that covers older horror films or television programs. With the horror genre being as popular as ever, I think this subject matter is still fresh as well as unusual.

Would you be interested?

Ken Harris
P.O. Box 554
Ewens, GA 30609

Would I be interested? Would I be interested?? I'm always interested in good, well-written articles from you fright freaks out there, but in this case I'd already anticipated you, in more ways than one and all designed for fun! We have an article on the 20th anniversary of the birth of *Dark Shadows* slated for next ish and those stmmas the Schusters have gone up both one better and started a *Dark Shadows* series in their *Films Magazine*! It's enough to make Barnabas himself smile! —Ewie

Dear Monsterland,

Monsterland seems to get better and better with each passing issue, and I'm not the least bit surprised with all the great articles you provide the readers.

In the April issue, for instance, I was never so pleased to read the homage to Peter Lorre — alas a happy belated 50th anniversary! Not only am I a huge fan of terrorville's favorite son (who can forget his performance as a child-killer in *M*!), I am proud to own an extensive collection of photos and books on the Hungarian actor. Now if only I can obtain copies of all his existing films on video. Surely Lorre is a legendary star to be seen and remembered for all eternity, and truly "the mightiest terror of all Monsterland."

Now that *Monsterland* has done deserved justice for Peter Lorre, will you please present something on the multi-faceted Vincent Price in the near future? Until then I'll be laying in my coffin, counting flies in the spider's web overhead, waiting in grave anticipation.

Horribly yours,
Jeff M.P. McFarland
745 Pine Street, Ste. 11
San Francisco, CA 94108

"Sniff" It's hard to believe even now that Lorre is no longer in this mortal coil. Why, it seems like just yesterday I was bouncing him on my knee and telling him bedtime goones about things to come. —Ewie

Dear Monsterland,

In April of this year, the television show *Dark Shadows* was off the air for 15 years. However, it has not drifted out of the minds of its fans. Within the last five years the syndicated show has become a cult classic once again. It is still a sad fact that many areas are not presenting the reruns of the show. To those people, *Dark Shadows* is just a fond memory.

I am working on an article about the history of this gothic drama. I cover the show from its conception to its cancellation. Fans of the show will recognize the information but still be interested. I know you print at least one



Dear Monsterland,

I just wanted to tell you how much I enjoy your magazine and I hope you never go out of business. Lots of people think I'm a freak because I love to draw monsters and write horror stories, but I don't mind what I am. It might

even got me a scholarship to college. Let me just say that I'm going to visit the Ackermuseum just as soon as I can and renew my subscription every year. But let me ask if you'll make your black and white pictures more clear so I can put them on my wall and in my photo album.

Referring back to your April '86 issue, I read a letter where that person (a man) mainly liked your magazine because of the pictures of Elvira. Well, I think it's sexist. I mean, I don't spend money to gawk at the hunk bodies of the mummies and werewolves you put in. (But that's what they're there for! ... wasn't they? —Evilaj)

Well, I'll see you in the next issue and in the future ones 'till the very end.

Andrea Haskell
1025 W. 19th St. Apt. 5A
Panama City, FLA 32405

P.S. You're the most admirable and the greatest magazine I ever read!

P.S.S. I still think all those boys are sexist and don't really love Elvira. I like her myself, but I still think they just want to get into her coffin.



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OLIVER REED SUFFERS THE CURSE OF THE WEREWOLF!

MOVIES

PREVIEWED

FLIGHT OF THE NAVIGATOR



Photos: © MICHAEL J. O'NEILL/Entertainment Inc.

Twelve-year-old David Freeman (Joey Cramer) embarks on a fantastic journey aboard an alien spacecraft in *Flight of the Navigator*. When he returns home one evening, it is to discover that it is suddenly eight years later — even though he has not aged a day!

Also starring are Veronica Cartwright, Cliff De Young,

Sarah Jessica Parker and Howard Hesseman. Randal Kleiser directed the science fiction adventure for producers Robby Wald and Dimitri Villard and executive producers Jonathan Sanger, Mark Damon and John Hyde. David Joseph is the co-producer of the screenplay by Michael Burton and Lawrence Pooch.

This film opens in August.

FEARBOOK

TOO BROWNING'S FREAKS

BY DEBBRAH PAINTER



The sensitivities of motion picture critics and audiences of the Thirties were perhaps more readily shocked than those of the Eighties. The Thirties was a decade when Kerloff's *Frankenstein* was deemed too strong for children. We may fancy ourselves to be more jaded nowadays...and yet, how often is M-G-M's classic *Freaks* of 1932 available for viewing even now? (The documentary shows regularly where I live — Evile)

Banned in Great Britain almost immediately after release, it remained so for three decades. Reaction was also strong in America; so strong, in fact, that its premiere exhibitors, calling it "dark", "unpleasant" and "not fit to be shown anywhere", refused to run it after a few screenings. Other theater owners learned of opening nights where people not only left the movie theater half way through the picture, they left it screaming. (Many performances leave audiences screaming — for their money back! — Evile)

Said Hollywood columnist Louella Parsons, "For pure sensationalism *Freaks* tops any picture yet produced. It is more fantastic and grotesque than any shocker." No elaborate special effects were employed in *Freaks*, only live people. The screenplay by Willis Goldbeck and Leon Gordon had a long preface hurriedly tacked onto it by M-G-M soon after that terrible initial release assuring customers that "never again will such a story be filmed, as modern science and teratology (study of monsters among plants and animals) is rapidly eliminating such blunders of nature from the world."

Its director, Tod Browning, whose career was doomed by the film, incidentally, had previously directed the *Unholy Three* (1925), in which small men Harry Earles of *Freaks* portrayed a little but dangerous criminal. Browning wrote the screenplay for *The Unknown*, which told the tale of aideshow "armless wonder" (Lon Chaney, Sr.) who was not born thus but had his arms amputated as an act of selfless sacrifice for sweetheart Estrellita, who falls for a strongman anyway. Jealousy prompts Chaney's character to murder the men (No furlee like a lover earned — Evile)

Based upon a short story in a 1923 issue of *Nassau's Magazine*, *Freaks* is a story of romance and betrayal like *The Unknown*. But its armless wonders are genuine.

WHAT IS IN THE PIT?



CIRCUS SIDESHOW BARKER SAYS TO a meager gathering, "We didn't lie to you, folks! We told you we had living, breathing monstrosities! But for an accident of birth, you might be as they are. They did not ask to be brought into the world. Their code is a law unto themselves. Offend one — and you offend all." He then draws their attention to a pit but delays showing them what it holds in order to build a bit of suspense. When the crowd is allowed to inspect its display, faces turn pale. Says the barker, "She was once a beautiful woman..." and begins his story.

The next scene shows us the interior of a huge circus tent. Cleopatra, Queen of the Trapeze (Olga Beclanova) is performing some highjinks on the high wire for her own amusement. The midget Hans (Harry Earles) looks in her direction, taking in her stately beauty.

The tall blonde comes down from the trapeze. Her alien cape falls from her shoulders. Hans tries to drape it back upon her, but he cannot reach that high to do so. She smiles, and he assumes she is laughing at him silently.

"Meet big people do," he says defensively. "They don't realize I'm a man, with the same feelings they have."

Cleopatra bends down to give him a caress on the cheek and walks away with a trace of a shimmy in her stride.

A HAPPY TROUPE



HE NEXT MORNING IS A WARM and sunny one, and a feeling of being in a natural Eden is imparted as birds sing in a lakeside thicket. Nearby some creatures are in a circle, all wriggling and skipping. Some springtime ritual, perhaps? A lady watches them. Upon closer inspection by the camera, we see that the dancing ones are people. And such people! Pinheads, tiny men and women with tiny skulls, socialize peacefully. A normal sized man (Randall, the Hindu Living Torso) gets about on his stomach slowly, protected by a durable body suit. He helps Madame Tetrallini (Ross Dione) supervise.

A man from a nearby town happens by and sees the people. His eyes widen in horror. "What twisting thing!"

"Oh no," the circus' owner and manager raptures. "They're just children, and God looks after them all."

That evening it's back to work for them. There is a dim place near the circus' big top. Away from the colorful carnival, sequestered somewhat from the bright places where the crowd from town gathers to throw darts, ring the bell in the "test your strength" game and see the performing lions, the alleyways conceal the special people of the circus as they go about their chores between performances. They are the ones others are usually allowed to glimpse only rarely, and then after paying money. They are the



Ted Browning and his freaky cast



The circus comes to town. But who are the real freaks?

freaks.

The Siamese twins, Daisy and Violet Hilton, joined at the hip, are met by one of the clowns. They ask him for help with a hem, and Phroso (Wallace Ford) agrees, being handy with a needle and thread.

"Say, I hear you're getting married to Rocco!" he says cheerily to one.

"Yes! I'm so happy, but I'm not so certain about Daisy."

Phroso turns to Violet's sister inquiringly. She grunts her displeasure. She cannot stand the man her twin has selected!

We see Josephine — Joseph, a half woman — half man. Frances O'Connor, also known as The Turtle Girl because of her superficial resemblance to the creature, hobbles along. Phroso hails his pal Johnny as he hurries by. The smiling youth (Johnny Eck) can't wave, for he has no legs and his hands are needed for walking.

The clown spreads the word among his circus friends that the Bearded Lady (Olga Roderick) has given birth. Most of the performers gather to pay a call on the mother and her healthy, howling bearded child. The father, Pete Robinson The Skeleton Man, gives away cigars.

Phroso meets his girlfriend Venus (Lalla Hyams). They talk of casual things.

All seems routine for a time in the cramped, somewhat grubby world they all share, but something unforeseen comes to the attention of freaks and normals alike. Hans has fallen in love with the aerialist Cleopatra, forsaking his fiancée.

"She isn't one of us," a dwarf says to several others in his trailer home. "Why, we're just filthy things to her." His dwarf family nods in agreement. But what do they do about it? Hans is too infatuated with the trapeze artist to listen to reason. His comrades are correct. The women

poke fun at her diminutive suitor when he is not around. She cares nothing for him — only the gifts he brings her. Her real lover is the strongman, Hercules (Henry Victor). After showing him a necklace Hans has given her, she allows Hercules to examine it. It is genuine platinum, the astonished hulk reports.

Frieda, the little bareback rider (Daisy Earles) goes to Cleopatra and begs her to break off with Hans. "I know you are only after the inheritance he has acquired!" is her accusation.

The blonde siren did not know of this before. She is absolutely delighted. To Hercules she drools, "A fortune! And I have him like that! He would marry me!" Then, with a look of cunning she adds, half under her breath, "Midgets are not strong . . . everybody knows it. . . they could grow sick."

THE WEDDING FEAST



WEDDING BELLS HAVE RUNG FOR Cleo and Hans. A dinner has been prepared and a table set for all their companions. Inches seem to have been added to Hans' stature, for he is so proud and happy. After dinner the sword-swallower and fire-eater put on a show for the appreciative pinheads while the new bride, seated between Hercules and Hans, consumes large glasses of alcoholic drink. No one seems to notice broken-hearted Frieda's pain as she sits watching the trapeze unfold. The Bird Girl climbs upon the tabletop to do a kind of giddy jig.

Cleopatra mocks Hans and kisses her lover before his very eyes. Then she sneaks knockout drops into a bottle of Hans' imported wine. He drinks. The dwarves toast one another and begin a chant which is soon taken up by the whole party: "We accept her, one of us!" A community



There is repugnance between food both in and of appeal





There's horror in the freak tent!

goblet is passed around for all to lift it with hands or feet and take a sip. They get a bit rowdy, no doubt an effect of too much champagne. When the goblet reaches Cleo, she screams, "Freak!" and in a drunken rage dashes the remaining champagnes into their laps. "Now get out!" she orders them.

Hercules gleefully joins her in the verbal assault. The meek pinheads, the armless woman, the Bird Girl all melt into the night. Hercules laughs as the tapeworm artist carries her unconscious husband away.

THE FREAK'S CODE



HANS HAS TAKEN ILL. The town doctor has been summoned to attend him. "I believe the problem to be food poisoning," he tells the others.

Cleo is the picture of the dutiful wife, insisting her mate obey the doctor and take his medicine regularly. Phroso's friend Venus comes to see Hans, and always there are secret visitors peering in, watching the blonde aerialist's every move.

Hans now realizes he made a tremendous mistake in breaking his engagement with Frieda to wed the blonde wench. He is growing worse each day, and believes he knows why. He surreptitiously spits out the spoonfuls of medicine. One day, as Cleo leaves the wagon to "ask Hercules something," her slowly recovering husband leans over to whisper to another small friend by his side. They nod in agreement. "Tonight!"

That night the circus, en route to the next town on the itinerary, encounters a bad storm. Heavy rains make foot travel difficult for man and elephant alike.

In Hans' kitchen Cleopatra mixes his tainted medicine. "Show me the bottle you get that medicine from!" Hans calls out.

She is startled, and shrieks when she enters the bedroom and sees him sitting up, flanked by freaks armed with clubs and guns. Suddenly the wooden wheels of the wagon slip in the mud and the trailer strikes a tree, in the confusion Cleo flees. The strongman comes to her aid in response to her screams, and tosses the smaller men about the trailer. The clown Phroso joins the fracas to help Hans and is himself knocked out brutally. Hercules runs outside the remains of the trailer. There, in the rain and the mud, he sees a horde of bent, legless or armless human forms. All of them are after him!

Shuddering, he turns to run and slips instead in the wet mud. Face down in the mire, he cannot recover himself before the freaks surround him wielding knives and sticks.

Cleopatra races through the blackness dodging branches and hair — raising a mob of midgets, wild-eyed and seeking vengeance. Their eyes glow faintly in the lightning flashes. Again she screams...then there is only the splatter of raindrops to break the quiet.

We return again to the sideshow barker who opened the film. He waves an arm above the pit which contains the hideous monstrosity he had said was once called "The Peacock Of The Air".

"How she has gotten that way will never be known. Some say it was a jealous lover. Others...the code of the freaks."

In the straw waddles a not quite human being. Clad in feathers and a cape not unlike the one worn when she performed on the high wire, the lobotomized Cleopatra looks uncomprehendingly at the shocked faces and makes babbling animal sounds. Lame and flipper-footed, she is now the monster she was in spirit.

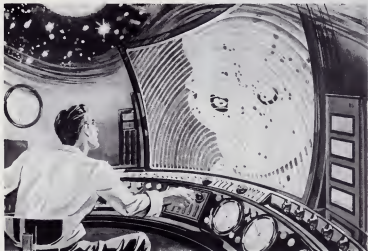


END

TERRORVISION

the **OUTER LIMITS**

BY JAMES VAN HISE
(WITH THANKS TO TED C. RYPEL)



They came from outer space or out of the woodwork or some such place and they were out to spread evil. That was the premise behind many a tale featured on *The Outer Limits*. This terror series presented the dark side of science fic-

tion. Although it was new when *The Twilight Zone* was still young and frightening, this one hour show could better be compared to *Thriller*. The stories weren't brushes with the supernatural and the unknown but confrontations with



The birth of things unknown with David McCabon

terror — slugfests with the horrible and the uncanny. Here, when man tampered with things best left alone, they tended to eat him.

Outer Limits premiered Sept. 17, 1963, concocted by Leslie Stevens. At the time he wrote the pilot, he was busy with *Stoney Burke* (starring a then young, struggling actor named Jack Lord). Stevens approached Joseph Stefano to produce the series for him. Stevens, Stefano and United Artists would then co-own it.

Stefano contracted to write four fearplays for the first year, but ended up writing fifteen! His credits, even then, were impressive, including screenplays for the movies *The Black Orchid* and Alfred Hitchcock's *Psycho*. But Stefano didn't accept the offer to do *Outer Limits* because he was a fan of the fantastic. In fact, he didn't even like it.

"I'd never liked science fiction — what I'd read," Stefano recalls. "I liked very few of the (science fiction) movies that I'd ever seen. I just wasn't interested in it. So I really went a different kind of route, going more into melodrama and the Gothic and investing it in some way with science fiction. In other words, I wasn't about to do any of the stuff that I had ever read because I didn't think that it could be filmed. I'd never seen any that was successfully filmed."

The *Outer Limits* was shot in black-and-white, which added to the sombre mood required in the unique dramas portrayed.

This was back in the days when summer reruns did not begin until the solstice. Thus the first season of *Outer Limits* was comprised of thirty-two terror tales compared with the 24 normally done today. The second year was only half a season long — and consisted of 17 episodes.

Because the pilot, "The Galaxy Being," prominently featured a monster, producer Stefano felt obligated to use that show as the basic model for the fright fare that followed.

"What you must always get down to is what have you shown the network when you did the pilot? What did they see in that little viewing room on Madison Avenue that made them say, 'Yes, we want your show'? If it had a monster in it, you had better have some monsters in the show that they buy. In other words, you can't go away and then later say, 'They made me do the monsters,' or they can't go away and say, 'Well we didn't ask for it.' The fact is that you were all sitting in a room looking at the same movie." Stefano saw no reason to make a departure from the type of story which he had presented to the networks. "The only time you mess around with it is if the show isn't working once it's on the air." (And everyone knows monsters are horrid workers. — *Evite*)

A GREAT ADVENTURE

"The Galaxy Being" established the series as one in which ordinary people, some professionally skilled, some not, have an eventful encounter with things previously unknown. In this tale, Cliff Robertson portrays a radio engineer whose 3-D tv receiver intercepts the image of an alien being in a distant galaxy. Through an accident, it is transmitted to Earth where it inadvertently wreaks total havoc. The alien image was achieved through the simple special effects technique of printing the image in reverse. That way an actor wearing a black costume with white spots became a pure white creature with odd black blotches. It established an otherworldly look from the very beginning.

The second does, "The Hundred Days of the Dragon," was a rather pedestrian espionage caper in which an Iron Curtain agent replaces a presidential candidate. The fantasy twist was that it was done by using an elixer which allows human flesh to become pliable enough to be reshaped. It seemed Stefano had gone back on his policy of sticking with the original theme of monsters.

With "The Architects of Fear" (a favorite of most *OL* fans), the series introduced its underlying thread of the human element. This tale related how a group of scientists decide that the only way to end world conflict is for all nations to unite against a single, other-worldly menace — and they set about to create one. One of them (Robert Culp) volunteers to allow complex surgery to alter him into a non-terrestrial being. The catch is that he can't be changed back! They plan to have their "Monster" land in a spaceship, enter the United Nations and declare that a vast armada is waiting in space to attack if earth fails to immediately surrender. The suspense is excellent, especially when their plan goes awry and the ship crashlands in a lonely, wooded area. After struggling through the woods, we finally see the monster, and a weird one it is! Apparently it was too weird for at least one network affiliate. When it premiered on Sept. 30, 1963, Cleveland, Ohio blacked out

all glimpse of the monster and showed them only as part of the 11:00 news! (Headhorns of deadliners, *Monsters on the March!* — EW/ls)

But the drama and the pathos at the conclusion made it far more than just a monster story. At heart, it was a story about people. This is a prime example of what made *The Outer Limits* effective. Unlike many horror films which build a slight plot with superficial characters around a monster which slashes or carries off women, OL presented firmly constructed stories with believable characters. They would either lead up to or center on conflicts involving the creature of the week. In the one hour format, it made very fine use of story. When *The Twilight Zone* temporarily went to an hour, it floundered helplessly. (It floundered while OL told a whole of a story? — EW/ls)

In "The Sixth Finger," David McCallum (soon to become famous as Illya Kuryakin on *The Man From U.N.C.L.E.*) played a Welsh miner — a role that hit very close to his roots. The performance remains one of his best.

McCallum also starred in "The Form of Things Unknown."

"There was a moment in that episode," says Stefano, "where David McCallum just broke my heart by simply taking the material and soaring with it. I've felt nothing else like that. It's like writing a good piece of music and hearing the orchestra play it well."

"The Forms of Things Unknown" dealt with a man who built a room in which he could bend time. It was also done as a pilot for a series which would have been called *Unknown*. "They asked me simply to do a version of it without science fiction," Stefano explains. "When we shot the film I did some of the scenes two ways, so that one would have a scientific explanation and one would be purely melodramatic." Since *Unknown* wasn't picked up for a series, the background music was recycled and used when Quinn Martin produced *The Invaders*.

The reason that Stefano tried the pilot (which ran as the last OL episode in its first season) was because ABC had informed him that OL would not be renewed. When the network suddenly decided they wanted to keep it to fill a slot on Saturday nights, Stefano, and much of the rest of the production team, had already lined up jobs elsewhere. (They'd passed beyond *The Outer Limits* — EW/ls)

THE AWE AND MYSTERY CONTINUES

On the second season of *Outer Limits*, Stefano was replaced by Ben Brady. The director of photography of the first year, Conrad Hall, was also unavailable and the position fell to Peach. This gave the second year a distinct-



David McCallum went through changes in "The Sixth Finger."





Robert Culp before (opposite page) and after (above) as one of the Architects of Fear.

ly different air than the first. The monster of the week was no longer omnipresent though there certainly were a few "good" ones.

"The Invisible Enemy" was a scary, suspenseful entry written by Jerry Sohl (author of such novels as *Castigan's Needle*). An expedition to Mars arrives to find a world of darkness and drifting sands — and the shattered spacecraft which is all that remains of the previous expedition. Following a series of mysterious disappearances, they discover that the sands of Mars are inhabited by fearsome creatures which move through it like a shark moves through the sea. The episode showcases Adam West as well as Ted Knight (in a serious role as a scientist in Mission Control back on Earth).

"Expanding Human" is another strange entry dealing with the monster in man. Starring Skip Homeier and Keith Andes, it's a brut terror tale about a scientist who takes a mind-expanding drug which has a Jeckyll/Hyde effect. Under its influence he acquires hypnotic power, superhuman strength and increased mental awareness. Unfortunately, he also becomes dangerously demonic. James Doohan appears in a supporting role.

By and large the runaway favorite of the second season, and perhaps the finest single QL episode of all, is "Demon With A Glass Hand". This one has a lot going for it, starting off with a fine screenplay by Harlan Ellison (which netted him his first Writers' Guild award). It was directed by Byron Haskin and starred Robert Culp (who appeared in more episodes of QL than any other actor, this being one of three). The story is about a man named Trent (Culp), whose hand is a computer with fingers for data banks. It is very swiftly paced as Trent battles aliens from the future who appear through a Time Mirror. The story twists and turns taking off from a dramatic opening teaser which leads into act one — an alien tied up on the gates of a cemetery, in a crucifixion pose.

The classic "I, Robot" of Eando Binder forms the basis

of another transfixing QL tale. It is the first of the Adam Link series — although QL's adaptation makes it also seem to be the last! The story of a robot with a human personality allows for many depths to be explored (I've explored many a robot in my time! — Exile).

One of the most memorable tales from the second year was their season opener:

"Soldier" was a largely reworked version of a previously published Ellison story. While the original had Quarlo (a soldier accidentally projected from his distant future world into ours by a confluence of battle beams) remaining to reveal the horrors of wars to come, the QL version dealt with the nature of man. It asked if training from birth to be a killing machine destroyed all sense of humanity or if it could be coaxed back to the surface. Adding to the problems was a second soldier, the Enemy, a victim of the same accident who doesn't appear in our time until some weeks later. The focus is on whether Quarlo can come to care for a family when he has never known one of his own, or even cared that he didn't have one. In the end, when he and the Enemy are killed fighting one another, the question remains — did Quarlo attack to save the family, or because fighting is all he knows? The closing narration goes like this:

From the darkest of all pits, the soul of Man, come the darkest questions. In the end, did the soldier kill to protect those he had come to care for...or did he revert to his instincts? Questions from the dark pit. But no answers. For answers lie in the future. Is it a future in which man are machines born to kill, or is there time for us. Time. All the time in the world...but is there enough...?

The Outer Limits was one of the few bright sparks of original science fiction ever to appear on tv. It was a genuine milestone in cinema because it explored questions seldom asked — questions from the darkest pit! (Are they referring to my cryptkeeping? — Exile)

CATACOMB

BY RON MAGID

Jim Rumph is mad. From out of his fevered imagination crawl the creatures of legend: demons, sorcerers and faeries. All are sculpted with such intensity and attention to detail that they seem almost to breathe. (Almost to breathe? In my neighborhood demons, sorcerers and faeries are always breathing pretty heavy around me!—EWA)

Rumph's work is of more than passing interest. I first made his acquaintance in 1974 when, as a mere lad of 13, I ventured a visit to his world headquarters, The Gylme Factory. The youthful Rumph claimed that all of the stunning work I saw before me was the product of his alter ego, a wizened ancient sorcerer named Dr. Rumph. Dr. Rumph was assisted by a beautiful mermaid known only as Scrumptious, and I guess he needed it because he had only one hand to sculpt with (the other was an ornate golden hook). A misheva from the good doctor, describing himself as a "taciturnous carouser", accompanied each piece of his handiwork. The notes stated: "By the light of the moon, my gnarled fingers and petrified hook handcraft each vessel with authentic magical markings that forbode indescribable earthly delights." Wow! That certainly captured my teenage imagination! (Poor Ron!—do you want Evil to convince him to turn it loose?)

But what manner of man was my host? Rumph, as I came to discover over the years, was a crazed genius obsessed in a completely genuine and unpretentious way. He was dedicated to creating a personal mythology as complex and intriguing as anything by Tolkien—only Rumph's was hewn from clay. Rumph's archetypal gods included Zothar, the golden-tongued, bearded oracle and his beautiful, sensuous daughter Zuni, child of light and purity. Evil was the sole province of the great horned demon, Beilaz, god of lies. At the core of the Rumph mythos lies the intergalactic Ethereal Telemination Institute, an organization formed to recognize the achievements of those Rumph admires for their positive contributions to mankind. Artists of the calibre of Frank Frazetta, Ray Bradbury, Isaac Asimov and Sir Alec Guinness have been made honorary initiates of the institute.

If you haven't heard of Rumph before, it may be because despite his numerous forays into commercial



Jim's version of Mos Def's 'Artzach'



art—including a highly successful, highly collectable series of Star Wars tankards—Rumph has remained an underground artist. Rumph's career began in the 3rd grade when he began to sell his bizarre illustrations to school chums for a quarter per piece. "I did a little sketch for my pals," he recalls, "and it was kind of a crazy-looking, bald-headed man with a crazy smile. The top of his head was cut off and his brains were oozing out! He had one arm poised over his head—he had forked some of his brains and was about to eat them! This was in 3rd grade now, mind you! The teacher actually called my mother and said, 'This is very disturbing what your son is doing at his age.' So that was the beginning."

Though Rumph was initially discouraged by this type

Examples from Jim's highly collectible Star Wars ceramics



What every nerf needs to be satisfied.



More elaborate creations by Jim Rumph



of response, he soon found a haven between the pages of EC Comics. "Along came Mad Magazine," he remembers, "and, oh God! I loved them. That spooked me, because I saw that other people drew their madness also. That was refreshing and encouraging." Then Frank Frazetta's work finally came to Rumph's attention, and things were never the same again. "He came into my life when the first Conan came into my life. I saw that cover and I said, 'Oh my God! Look at this guy!' It was love at first Conan cover."

In his lengthy career, Rumph has designed and illustrated theatre posters, books and films. He has depicted a universe full of strange and unusual ceramic beasts including those depicted on these pages. Now, he is turning his attention to an entirely new three dimensional

canvas: the lampbase!

"Clear Light Studios I call it," Rumph exclaims proudly. "It would be the most phenomenal thing I've ever done. A little, teeny mug—that's nothing. But a lampbase—now that gives me room! I could put a universe on a lampbase. With the light shining down, I'll get to play with the dark shadows cast!"

And so the good doctor returned once again to the vaults of the Slyme Factory, there to continue his masterfully derailed cataclymic mayhem. He paused for a moment, looked back at me over his gnarled shoulder, "Keep suspending disbelief," he said, and was gone.

(Some day the doctor has to drop by my digs. He'll really blast out some terrifying scenes then, huh?)—Erika





Special FX man examines the god weapon.

and they weren't as animated as these. The ones in *Lifezara* were non-descript energy things in the air but in *Invaders From Mars*, they are directed by the Supreme Intelligence, and they mean something: he's sending messages and he's getting pissed off! In the original story, they were to be hieroglyphs that appeared in front of the Supreme Being when he communicated with his minions. Subsequently, we decided that the glyphs weren't such a good idea."

INTERACTIVE DIRECTING

Besides handling the tremendous load of creating never-before-seen effects for the film, Dykstra also served as second unit director on sequences ranging from a truck crashing through a barricade to the retreat of the Supreme Intelligence inside the aperture over his throne. Dykstra isn't completely sure exactly which shots are his: "It blends together in a real odd way. We would work an eighteen hour day on the interior of the Martian spaceship. Sometimes I'd be over in a corner directing while Tobe was directing on the stage, and sometimes I'd

just be there. To be honest with you, it's hard to remember which sequences were uniquely mine and which sequences he was checking out while I was doing them. I worked closely with Tobe on the sequences that he directed which involved special effects, so it was very much a collaborative effort in both directions. When he was setting up a scene, I talked with him from the point of view of the effects, and it was great, because he'd use me as a resource. When it went the other way and I was directing, I'd take the storyboards and explain to Tobe what I was going to do. I tried to be an extension of his directorial style rather than to simply go in and say, "Well, this is the way I think it ought to be." I tried to work out camera moves for entrances and exits of scenes, and I tried to pace the scene and performances to be a duplicate of Tobe's. I enjoyed it thoroughly. Working with Tobe's a pleasure, a treat because when you come in to do the work, you're put in a position of responsibility as well as authority."

Directing is one of Dykstra's ambitions, and if the films turn out to be SPFX extravaganzas, so much the better. He prefers directing those pictures for the time being because they tend to

concentrate more on the visual aspects of storytelling than on performance. "The picture that I would like to direct would be something that is highly visual, because it's my bent. I enjoy it most and it's the thing I do with the most ease. I need something where I can rely on a talent. When I start directing it'll be for a project that gives me time to work on the part which will be the hardest for me to do, the storytelling elements allowing me to build on the strengths I already have."

Not that Dykstra doesn't love working in visual effects. In fact, he's currently working on a number of top secret techniques involving computer animation, developing high resolution television systems, as well as a large flat screen presentation format. The important thing, Dykstra feels, is to constantly push the limits of the field, to keep ten jumps ahead of the audience's expectations. "What we tend to do," Dykstra explains, "is break new ground. We're in the business of telling stories, and telling stories is suspending people's disbelief. When people tell stories to one another, they conjure a verbal image. We have the good fortune of having something to put in front of people's eyes, but we still have to conjure it!"



Some of the spectacular effects in *The Thing* contrast *Warren*





MONSTER
LAND TM



*Invasions
From Mars*



Spawning Nicotina and her crew prepare to confront the alien!



SIGOURNEY WEAVER HUNTS

ALIENS

BY NANCY MILLS

When Sigourney Weaver made her film debut in *Alien* seven years ago, she was featured on the cover of *Newsweek* as "the new Jena Fonda." Such hoopla seemed irrelevant to the serious-minded Yale Drama School graduate, who immediately returned to the theater. Just a handful of films have attracted her since: *Excalibur*, *Deal of the Century*, *The Year of Living Dangerously* and *Overbusters*.

Now, the tall (5'10"), striking actress described by some as "the thinking men's sex object" is back in her *Alien* clothes once more for the long-awaited sequel. *Aliens* picks up the story where it left off, when Warrant Officer Ripley finally managed to rid the spaceship *Nostromo* of its deadly extraterrestrial passenger.

"They could have done *Aliens* without me," Weaver believes. "The person who convinced me that it was an honorable sequel was the director [James Cameron]. He wrote the script. He didn't want to make a sequel but a film that would stand on its own. He wanted the film to be about Ripley's character."

Aliens is unquestionably Weaver's picture. "I work every day," she says during the filming at London's Pinewood Studios. "Every night I rush home and prepare for the next day. Because of all the effects, we don't get much time for rehearsal. So we have to be very well prepared."

"I'd forgotten what it was like to work with all these special effects. They're interesting, and I like them—maybe because I cut my teeth on them. But the restrictions on a film

like this are very frustrating. I forget how often it's the machinery that gets the focus."

Indeed, she spends a whole afternoon being filmed next to a creature that's spewing out its guts onto her t-shirt. The scene is set in the hold of a military space vehicle. Large sections of *Aliens* are lying about, out of camera range.

NOT THE ULTIMATE SCARE

"It's not our intention to give people the ultimate scare," *Aliens* director James Cameron insists, no doubt remembering that director Ridley Scott already did that in *Alien*. "Our story will be more exhilarating than terrifying."

"I feel like Rambo," Weaver jokes later in her dressing room. "I lug around all these heavy guns. I've had to go to flame-throwing, machine gun and grenade-launching practice. The only hard part of *Aliens* for me is carrying a gun and shooting. I detest guns. The script refers to a 'Smart-gun.' I hoped that meant it would be a gun that talked you out of using it!"

"As a member of the Handgun Control Lobby, I'd find it awfully difficult to shoot people in a film. I don't even like shooting the alien. I'm not into blood just. My character [Ripley] is surrounded by these troopers who are proud of the way they destroy things."

"Ripley feels the alien is a destructive species, but she's not carrying out a personal vendetta. Unfortunately, she knows the most about them. She's reluctant to take up this battle, and when she does do it, it's for purposes

beyond saving her own life."

Aliens is Weaver's third film in a row, although it will be the first of the three to be released. In *Half Moon Street*, a political thriller, she plays a brainy political scientist who moonlights as a high-class "escort". Her co-star is Michael Caine.

In *Une Femme Du Deux*, which she made in French, she plays "this eccentric New York ex-model, driven and self-obsessed." She explains her character becomes involved with a French paleontologist (Gérard Depardieu), who has discovered the ossified remains of a two-million-year-old woman. Co-starring is sex guru Dr. Ruth Westheimer.

In the period between *Alien* and *Aliens* Ripley has changed a lot. And I've changed a lot. It's interesting to come back and play the role a second time and allow that growth to have taken place. She's certainly not the eager young assign any more. Now she's haunted."

GETTING BETTER

Weaver herself isn't haunted. At 36, she has simply matured. "I think I have a lot more fun now with my work," she allows, keeping a tight rein on herself and what she says. "Perhaps I was a little too hard-working at the beginning. As you become more experienced, you become more confident. Now I don't take it so seriously."

However, she does talk about it seriously. In fact, she talks so seriously that it's difficult at first to accept her idea of herself as humorous and



Sigourney Weaver escapes a late survivor of an alien attack.

irreverent. "I'm not that serious in real life," she insists.

"When I was growing up, I was always the clown. Looking back, I'm astonished I became someone who's in the movies. It's laughable. I was really such a goof—I mean that as a nice word. I may be wrong, but I think I was a very simple-hearted, goofy person, so gullible I'd believe anything. I don't know where the switch came.

"When I first went away to school, I remember I was such an oddity. I was a late bloomer. My timetable was always much later than anyone else's. I probably still am a goof."

Daughter of former NBC president Sylvester "Pat" Weaver and English actress Elizabeth Inglis, Weaver had no plans to become a performer. "I wanted to think up stories for TV shows," she remembers. "I've always been interested in writing." But at Stanford, where she was studying English, she discovered, "a great freedom and joy in expressing myself as an actor. When I started to get work as a professional, I decided to go to drama school."

She quickly learned that "acting is a very hard job. It needs a lot of concentration and discipline. But now that I

know more about acting and feel I have some skill at it, I want to do more. It feels so normal to me. I don't know why others aren't doing it."

And yet, had it not been for the influence of Ingrid Bergman, Weaver could have easily ended up in another profession. "Miss Bergman was the first star I ever worked with," Weaver recalls of her days as an understudy in *The Constant Wife* in 1975. "What I loved about her was that she was so filled with laughter. I was lowest on the ladder, and she was lovely to me. She was never a prime donna. If I had worked with someone dreadful when I was starting out, maybe I'd have gone on and become a lawyer."

NO SCREAMER

Instead, Weaver found employment in Off-Broadway productions. She had a walk-on role in *Annie Hall* but it was director Ridley Scott who plucked her out of obscurity to play the only woman in *Alien*.

"The part in the original script had been written for a man," Weaver says, "but we felt we shouldn't have to

change the essence of the character." Thus was born Weaver's image as a strong, no nonsense, independent, modern woman.

In *Synthesia* she played a hard-nosed TV news reporter. She tried comedy in *The Day Of The Century* opposite Chevy Chase, but nobody saw the film. As a British Embassy employee in *The Year Of Living Dangerously* she ended up having a very hot romance with Mel Gibson—although she initially seemed immune to his charms. Of Gibson, who found himself labeled "sex symbol" after this film was released, she says, "He's a fine actor. But directors always seem to take advantage of people's best assets. So in his case, he's photographed like a woman."

Only in *Steel Dawn* has Weaver had a chance to display on film some of the wackiness she feels inside. "Those guys were so inventive," she recalls of her co-stars Bill Murray, Dan Ackroyd, Harold Ramis and Rick Moranis. "I only got to play the girlfriend, but she did have a secret side! We're all going to do something else together, but I don't know whether it will have a ghostbusting theme."

PLAYING THE FIELD

To keep her own zaniness fully employed, she is currently at work on a screenplay for *Shatnerians* director Ivan Reitman. "It's a tasteless piece of trash," she chuckles, "a parody of life. Ivan will make it more classy." The project is based on a parody she and her friend, playwright Christopher Durang wrote for *Esquire* Magazine.

"I've written shows with Chris," whom she met at Yale Drama School. Durang wrote *Beyond Therapy* and *Sister Mary Ignacious Tells It All For You*. "I think we share an equally black sense of humor. The kind of work I did with Chris and the stupid cabaret show I did (a spoof of Brecht-Weill) musical which was a hit Off-Broadway in 1980) I've enjoyed more than anything. I wish women's roles could be more irrelevant."

That's one reason why she was so pleased to be offered the lead in *Hill Women Street*. "I'm so critical about scripts," she says. "With this one I just flipped. It's about time we saw an irrelevant woman on the screen. This is the first film that has caught up with what the public is used to having in

their own lives. This lady has a great self-confidence right or wrong. 'This is what I am. Take me or leave me.'

"This role has come along when I'm more than ready for it. In fact, this whole year I've had such a great workout. I couldn't have had three more different parts. It's a dream come true. I wanted more responsibility in films.

"I have no dynasty-oriented dreams of power, glory and wealth," she hastens to add. "I don't feel like a 'star.' What I like is being able to play a role all the way through."

Until now, Weaver has had better roles in the theater than on the screen. Before she embarked on these three films, she spent a year on Broadway in *Murlyburly*. "I like telling the same story every night," she explains. "It's up to you and the audience, not the camera's angle.

"Film is backwards and upside down and sometimes has surprising and wonderful results when you least expect it. Peter Weir (*The Year Of Living Dangerously*) is the first director who took enough time with me to help me understand where my strengths were in film. I was experienced enough then so I surrendered to the differences, rather than longing for the logic of the theater

BACK TO ALIEN

Alma was my first film. Because it wasn't an actor-oriented experience, I didn't do another film for two years. Instead, I went back to the theater, which I found philosophically more appealing. I really like working in films now, and I do feel more at home with the chaos of it.

"For the first time in a picture, I've been more experienced than a fair number of actors I'm working with. That's been fun. It's nice to pass things on to someone else for a change, to let them know how good their work is."

As she nears the end of 12 straight months in front of the camera, Weaver is now considering moving behind it. "A year ago if someone had asked if I wanted to direct, I would have said no," she notes. "I'm beginning to think, why not? It's no longer such a mystery to me.

"To be a director, you have to have a huge ego and think your way is right all the time. I don't know if I could sustain that. But if I had a good crew, a talent to cast well, a good script and a long time to prepare, I wouldn't have to be an egomaniac. I'm married to a director (Jim Simpson). He works really hard, and that's why he does such a good job."



Sigourney Weaver and Michael Vinn versus the Alienist

CREATURE FEATURE

freddy krueger

BY JAMES VAN HISE

"Freddy Krueger represents a pure evil that's directed against the pristine element of humanity, which is children. He just hates that element of youth, vigor and innocence — and enjoys destroying it!"

This is how Wes Craven describes the monster who stalked so effectively through *A Nightmare on Elm Street*. Released (appropriately enough) in 1984, the film unleashed the most original movie monster to appear since Universal introduced the definitive screen versions of Dracula and Frankenstein, as well as serving up their original contributions to the horror genre—*The Wolfman* and *The Mummy*. A lot of monsters have elichered and elimed their way across the screen since the Thirties and Forties, but not many have achieved the startling mythic proportions of that vengeful, fire-soared spirit, Freddy Krueger. (What about me? *The Boys* University appreciates my proportions — EWw)

How does a character of such frightening originality come to be? As writer/director Craven explains, it started with the story and then the monster grew as one idea meshed with another.

GROWING A MONSTER

"He was always the old man with the rumpled, dirty clothes and fire-scared face," Craven explains. "Part of it was pure analysis of the most popular horror films. They featured characters whose face you could not see clearly. In *Halloween* and then with Jason (in the *Friday the 13th* series) the terrors were usually firmly ensconced so Freddy's burnt face was itself a mask."

"The other thing was the choice of weapon. I started with a standard butcher knife and then decided, 'Well, I can't do that. Everybody's done that!' For awhile he had a sickle, and then somewhere in the third or fourth draft of the script, I hit upon the glove with knives affixed to it. That image was the most powerful and terrifying."

But to bring an idea to life, one needs the right actor. Thus began the most difficult aspect of making *A Nightmare on Elm Street*, the search for the perfect Freddy Krueger (Looking for Mr. Night — EWw)

"I looked at hundreds of guys and a lot of old men, I wanted somebody that was very agile. I learned from making films like *The Hills Have Eyes* that it wasn't the bigness of the



Freddy gets down and dirty!

villain that paid off, it was the evil he was able to transmit as an actor. I wanted somebody who was an actor rather than a stuntman, somebody who could convey a sense of evil and who was very enthusiastic about it. While there were a lot of actors who would take a role to play somebody very evil, they would do it with reservations. So I looked for somebody who was really enthusiastic about getting into an evil state. You really have to get malicious and malevolent and a lot of actors just don't want to get there, their heart isn't in it. You have to find somebody who is comfortable with that idea and isn't threatened by it. He knows it isn't them, but can go there. Robert Englund filled the bill after we found him quite late in the casting."

"His delight with it is that he had been playing nebbishes and good guys and was looking forward to playing somebody older and evil." Previously Englund had been most recognized for his portrayal of the shy, homeless alien Willie in the TV series *V*.

Freddy is, of course (for those of you who've forgotten or else were so frightened you tried to blot him out of your





mind), a ghost. He was a child killer who was tracked down to his lair in an old warehouse and burned alive when the place was set afire. But evil can sometimes have a life of its own. Years later the image of Freddy begins haunting the dreams, as well as the reality, of the children of the adults who slew him.

"Now that he is in that boundless realm of dreams and non-corporeal existence, he has enormous power," Craven explains. "In a sense, Freddy stands for the worst of parenthood and adulthood—the dirty old man, the nasty father and the adult who wants children to die rather than help them prosper. He's the boogey man and the worst fear of children — the adult that's out to get them. He's a very primal figure, sort of like Kronos devouring his children — that evil, twisted, perverted father figure that wants to destroy and is able to get them at their most vulnerable moment, which is when they're asleep!" (I'll sleep you in your dreams... — *Evila*)

FREDDY WITHOUT HIS FATHER

Wes Craven created Freddy Krueger. And yet he was not involved in how his brainchild was handled in Freddy's second outing, *A Nightmare On Elm Street — Part 2*. He is writing Freddy's third horrific romp though. Craven is candid regarding what befell his monster while he was outside of his control.

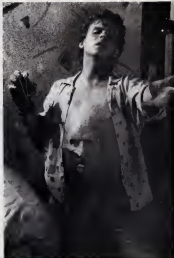
The monster maker states, "Frankly, I didn't care for it that much. It was well directed, but I didn't like the story. That was why I didn't direct it. I didn't have the time to write it, and when I asked to see the script, I made known that I thought it should be changed. They decided to go ahead and do it the way it was and I found it quite laughable.

"I didn't understand what the hell a lot of the scenes meant. They seemed to be thrown in for affect but didn't come out of the fabric of the story. The canary diving around the living room while the stove is leaking seemed laughable to me!

"Another mistake was that Freddy wasn't around much and he somehow mixed up with the lead character. That was a terrible dramatic mistake! You can't have a clearcut confrontation with evil if they're the same person. You start out identifying with this guy as the lead and then have to make an awkward transition over to the girl as the person you identify with because she becomes the heroine who's trying to straighten everything out. You have to let the audience know who they're rooting for and not make them switch horses in mid-stream. That was one of the big flaws in the movie, plus a lot of ridiculous scenes were thrown in with no coherent reason for being there."

Craven explains that the opening sequence in *Nightmare 2* was something he refused to do at the closing of the original picture.

"It's funny, but the producer really wanted me to have Freddy at the steering wheel in the car at the end of *Nightmare 1*. I refused because the main character has beaten him. If she gets taken off in the car, at least her boyfriend is going to be at the wheel, or nobody's driving. He wanted that scene so much that he went out and did it as the first scene in the second film. That's why it was there! He loved that image of Freddy at the wheel, but I thought it was kind



Freddy takes possession of his latest victim!

of ridiculous. There's lots of scenes like that, such as the flagellation scene of the gym teacher in the shower which is bizarre and strange but has nothing to do with anything."

The difference between the first two pictures is simple. Wes Craven created the characters in the first. In the second, other hands interpreted characters without understanding them. (They should have consulted Dr. Aokute, the famed monster headshrinker — *Evila*).

"They didn't understand what it was about," Craven states, "but they were totally convinced that they did. When somebody thinks they're on the right track and you think they're totally off, there's nothing you can do. They were convinced that *Nightmare 2* was a better picture and they cite reviews and boxoffice to back them up.

"There were a couple interesting things in it, though," Craven admits, "like the scene where he came in on his little sister and went back to being himself, which I thought was scary and satisfying. But most of it was idiotic. I'm surprised it did as well as it did, but I suspect people were going to see a good one like the first one."

One common complaint by fans of Freddy was that their favorite monster only appeared in a few scenes. Now that he's working on *Nightmare 3*, Craven promises that will not happen again. Plenty of Freddy!

"Freddy will be back in *Nightmare 3*, full strength!" (I can't wait to have the old boy back, he's a real cut up! — *Evila*)



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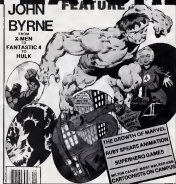
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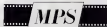
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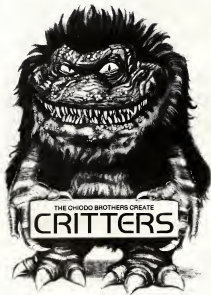
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BY RON MAGID

There exists in Hollywood a team of special effects magicians so versatile that they almost never receive the same credit twice from one project to the next. Independently and collectively, the Chiodo brothers have been responsible for "The Crypt" on The Sward And The Sarcophagus; clay-mation for Tim Burton's award-winning short, *Wax*; as well as for his feature film, *Beet*; *Wee's Big Adventure*; writing-directing-special effects design for a half-hour TV program entitled *Cosmic Kevlar*; designing myriad magics for *Fairytale Theatre*; and, last but not least, supervising the

mechanical creature effects for *Critters*. For this last low-budget extravaganza, the Chiodo brothers demonstrated their ability to create perversely endearing and menacing creatures economically, without sacrificing such important details as articulation and personality.

MERCHANDISING MONSTER MAKING

How the Chiodo brothers manage to provide such a wealth of talent and creativity is a function of each of their

different specializations. Charlie, the oldest brother, is an excellent painter and sketch artist, while Steven, the middle Chiodo, is a line sculptor, clay-mation and stop-motion animator, and Edward, "the baby", is an electronics and mechanics whiz kid. Of course, The Chiodos' talents overlap in many of these areas, but the three of them working together create a synthesis of abilities that is greater than the sum of its parts. "That's something we do have," Charlie says, "a company package. That's how we clinch it." "We'll go in and talk to the producers," Steve adds, "and then we'll come back with some drawings by Charlie. As soon as they pick the drawing they like, I do a sculpture!" "Our way of operating is a little different," Charlie admits, "but Steve and I can do this so quickly and easily that it's usually no hassle. When we go in there with sketches and a 3-D prototype of the character, it gives us an edge."

Having an edge like that proved crucial, particularly in landing the *Critters* project, since the brothers forgot to bring everything but their concept sketches to the initial meeting with producer Rupert Harvey. "That was very funny," Charlie laughs. "I'd just read the script and I did some quick sketches of what I thought the critters looked like, because I wanted to go down there with something, and then we rushed over there. We're sitting in the production office and I said to Steven, 'Have you got the portfolio?' 'No,' he replied. I said, 'You have the demo reel?' 'No.' And we sat there and started laughing! We had run out to an interview for a professional job with nothing to show except a couple of sketches! We talked our way through, told them what we did, and the following morning I dropped off the portfolio."

Critters was an important, but difficult, project for the Chiodo brothers. They had only eight weeks in which to design and construct all the puppets for the film — and the script was constantly being changed! "We had to lock the design down as quickly as possible, so the first critter was sculpted and cast the first week," Charlie recalls. "We created twenty-four puppets. Of these, the four main characters were fully articulated hand puppets with front and side snarl, eye-rotation, eye-blink and remote controlled brow mechanisms, cable controlled hands and the ability to be plugged into a walk cycle with rods.

The other twenty puppets were speciality puppets. "Some of those were designed to roll up into balls," Edward explains. "Mike Joyce made some radio controlled balls that could roll from a dead stop, and which had a turning mechanism so they could roll in a slight curved pattern."

CREATIVE CRITTERS

In designing these furry creatures from outer space, the Chiodo brothers incorporated a number of innovations which lend the beasts an aura of credibility. To get away from the usual fake fur look of most film monsters, the Chiodos used real moose pelts so the fur would have some life to it. "They look like real little animals," Charlie proudly declares. "The only problem was that the thickness of the pelt reduced flexibility. It tended to dry out a lot and over the course of the film, it would fall out. But we'd just replace it as we went along. The look is really good. There's a resiliency, a living quality to it. You get the different varieties and blends of color of real fur you just can't get with fake fur."

Another innovation was the use of

scotchlight — a highly reflective paint — in the critters' eyes. "We painted the back part of the clear balls we used for the eyes with scotchlight, which gives this unearthly glow to the eyes," Edward explains. "It doesn't look like a light source, it looks like an inner glow emanating from inside their heads. There's a magnification from the spheres that creates spectral highlights inside the head as well. It's really amazing. The director of photography, Tim Suhostedt, designed the beam-splitter matte box that was used to create the effect. It was mounted on top of the camera, and projected this red light into the critters' eyes. Because he only made one of these matte boxes, it limited our shooting possibilities. Had there been two of them, we could have shot a number of sequences with multiple cameras on our puppets, and we would've gotten a lot more footage out of them." "The only thing that really makes them look different," Steven agrees, "are the eyes. It's better than having a light source inside the head which doesn't look as good and is a pain to rig. We could've put a red light bulb inside the head, but that's exactly what it would've looked like. The original con-

cept for the eyes was that they were to glow yellow, and when they got mad, they turned red. The only way to do that was to use the scotchlight, but they finally decided to keep the eyes red throughout the film."

BIGGER BEASTIES

The critters were originally conceived as small, ferocious, creatures, so the Chiodos never planned to make a critter suit. The effects were to be achieved using puppets. "We made a medium sized critter," Charlie says, "with cable controlled snarls and pneumatics to move the brow and to close its mouth. Originally, he had a much larger part because he was supposed to be the biggest they ever got. Then the executive producer, Bob Sherry, came down and said, 'I want an even bigger monster.' I said, 'Oh no, you don't want a bigger monster.' But yes, he did want a bigger critter to come out of a closet and terrorize everyone. We had about two weeks of fabrication left. The suit was an afterthought, so there were some limitations to it, but he wanted it, so we gave it to him." "They said they would shoot around it," Steven adds, "use it



Dwight Roberts (mechanics), Debra Galvin (hairwork & puppeteer) and Charlie Chiodo with a monster head!



The Chiodo brothers conversing with Bob Crater

in silhouette, very 'Alien'-esque, with lots of feet cut. The suit came out pretty good and we put an eye movement mechanism inside, but it's the size of Donald Duck at Disneyland, so we couldn't get beyond the fact that it looks like a suit. There just wasn't enough time to fully mechanize the face, and the suit weighed seventy-five pounds as it was. When they show the hands, the feet, or a silhouette of the thing walking, it's pretty neat!"

Problems are inevitable on any film production, but when special effects are involved, they tend to multiply geometrically. All things considered, Craters was so nearly trouble-free a shoot as could be hoped for. "The toughest problem," Charlie recalls, "the one I didn't anticipate, was that the puppets were delicate and we were giving them quite a workout. The thing that went down the most on the puppets was the delicate eye mechanisms. When the eye wouldn't work one day, the producers and director were a little concerned that the thing broke; I was devastated. I said to them, 'This bothers me more than it bothers you. This is my baby and I'm dying because it doesn't work! The eyes make it alive, and it doesn't blink! You don't have to tell me something's wrong, I'm dying inside!' We had these micro-servo motors, the tiniest servo motors available, and they clogged up," Edward explains. "The foam also deteriorated from the kerosene syrup blood it was used with, as well as from the heat of the location. One of the actresses bopped one of our ten

thousand-dollar puppets over the head with a pitchfork—a good whack on the head! It operated alright for a couple of days, and then when we opened it up, we realized the servo had been creaked."

FIRST FRIGHT FEATURE

It seems almost miraculous that the Chiodo brothers didn't encounter any greater difficulties on *Critters*. Especially considering that this film marks their first feature. Craters gave us a great opportunity," Steven admits. "Those guys were taking a pretty big chance, because we had no reputation for keying effects on a feature film. But then, before we worked on *Radioactive Rats*, we had never built a fourteen foot tall mechanical rat, and that worked out pretty well. We felt that as long as we put ourselves to it, we could accomplish what we needed to do. I think we did well in spite of the production problems." "Our work came in on time and on budget," Edward remarks.

For the Chiodo brothers, working on a project of the magnitude of *Critters* or their own film for television, *Coastal Kevlar*, inspires such conflicting emotions: excitement, exultation—and fear. "Doing these things is a lot of fun," Charlie explains. "It's exciting when you get the job, you design the creatures and you see the things come to life. Men, it's a kick. But, I have to tell you, it's scary. I'm scared to death every time, even though I'm excited at the same time. You have to put

everything you are on the line; you have to put pieces of yourself into these things, sometimes all of you. Everything is impossible when you first think of it, and I'll scream, 'Steven, this is impossible!' But then we figure it out. There's many times on a project where I just want to run away, I get frightened." "He does," Edward laughs, "and he goes to Disneyland on the weekend!" "You want people to like it, and so it's frightening," Steven adds, "but that's what makes it real. Every single day we face something we don't know how to do, and we figure it out."

It would seem that the Chiodo brothers' fears are vastly unfounded. They're quickly developing into one of the most popular special effects houses in Hollywood! The amused brothers at the same time that it pleases them. They originally ventured into special effects to meet people who could help them finance their own film ideas. "We didn't have enough contacts to even start looking for financing," Steven recalls, "so we figured, kind of foolishly, that we could start a company and raise our own capital." "As things went along," Edward adds, "the projects we've become involved with have become larger and larger, and we've started meeting people who can do something about the ideas we show them." Whether it be special effects or making their own features, "we give everybody the Chiodo brothers guarantee," Charlie says. "They'll get something that looks wonderful, that will work, on time and on budget!" ●





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